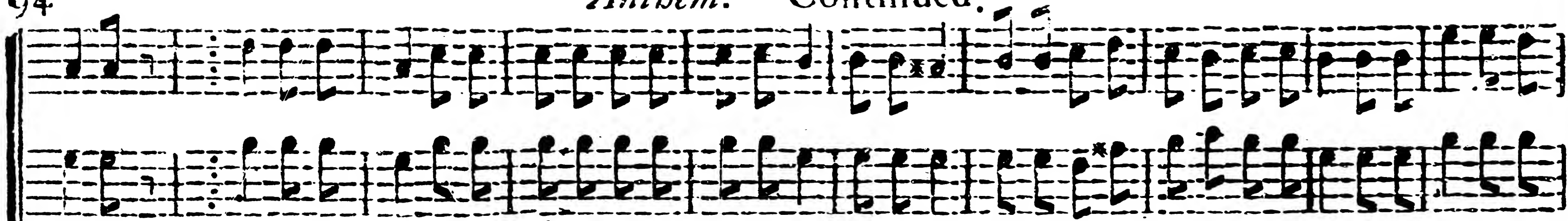
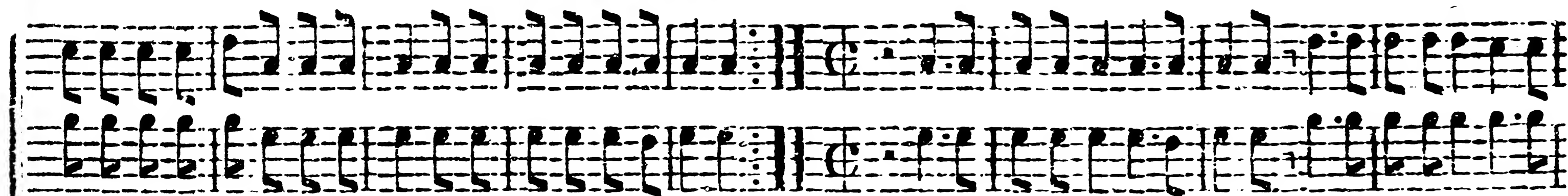


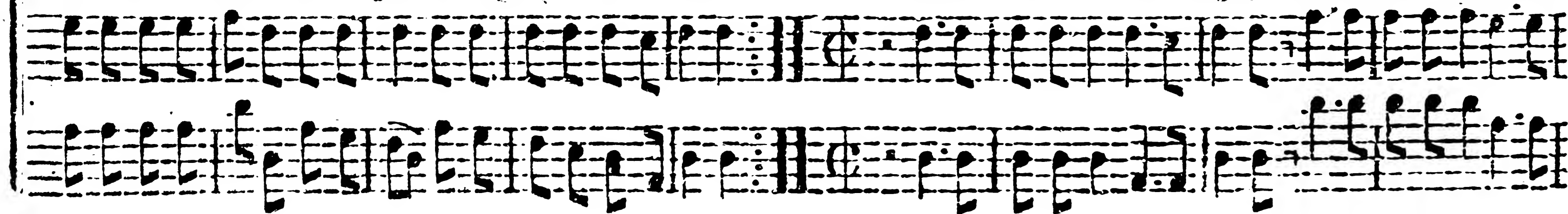
Anthem. Continued.

for him, We will be glad and rejoice in his salvation, we will be glad and rejoice in his salvation, we will be glad and re-



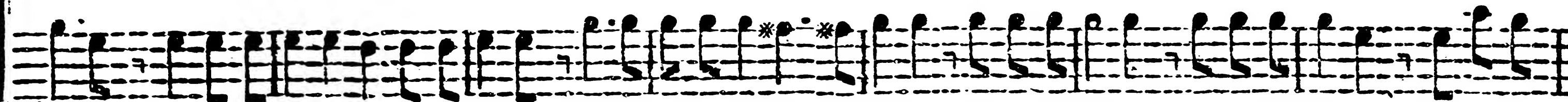
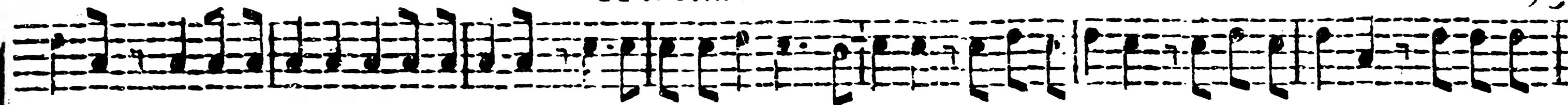
joice in his salvation will be glad and rejoice in his salvation.

Blessed be the Lord God Almighty, blessed be the Lord God Al-

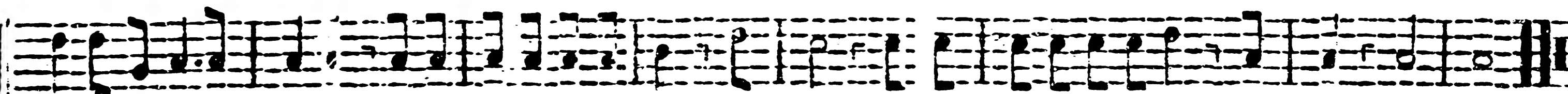
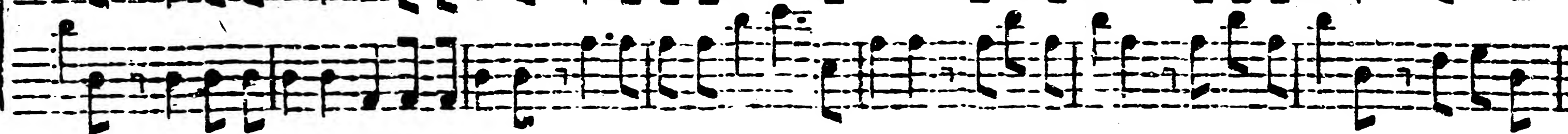
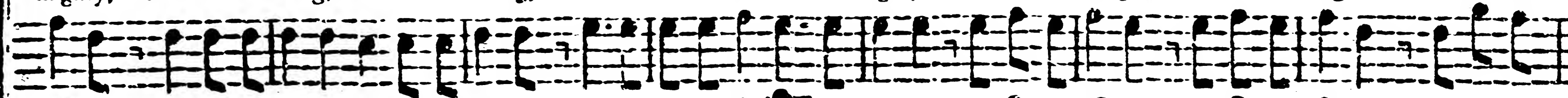


Anthem. Continued.

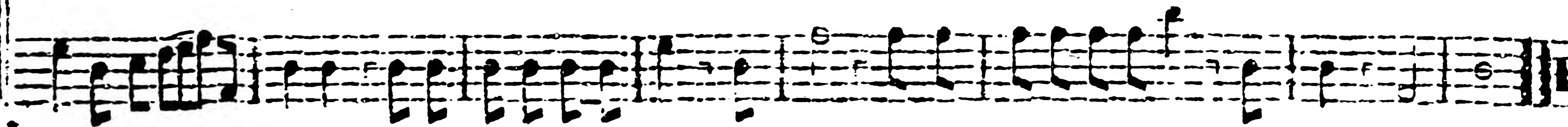
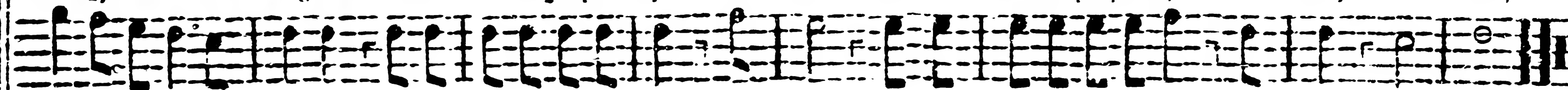
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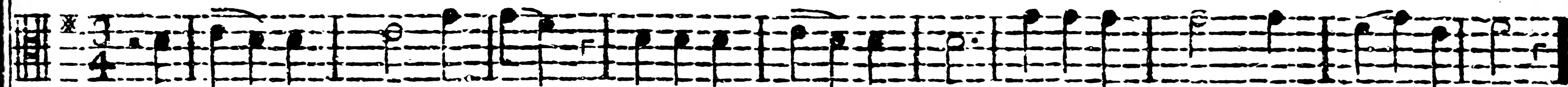
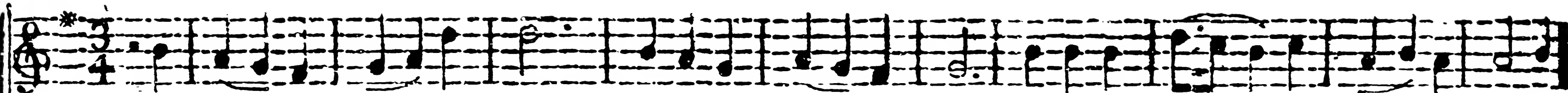


mighty, from everlasting, to everlasting, Blessed be the Lord God Almighty, from everlasting, to everlasting, from ever-

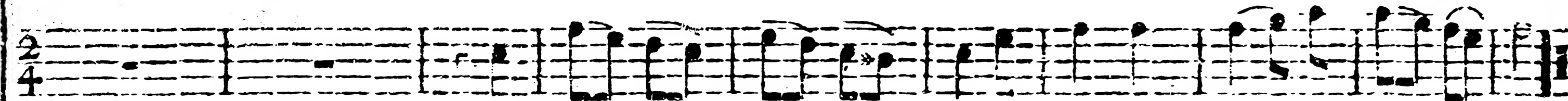
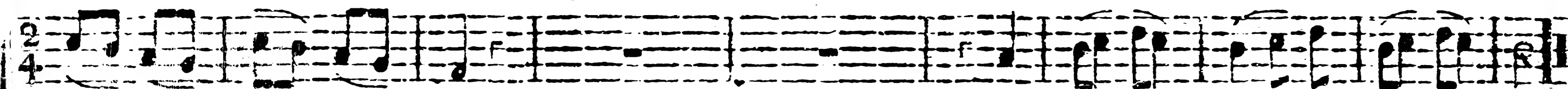
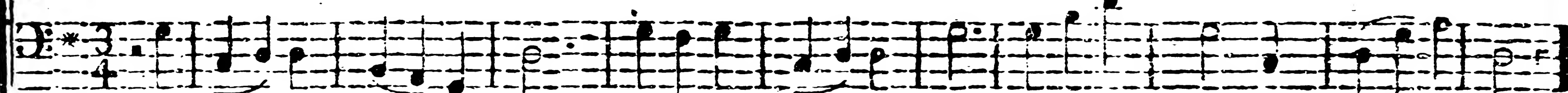
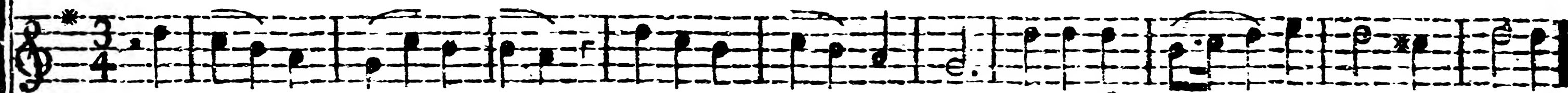


lasting, to ever-lasting. And let all the people say a - men, and let all the people say a - men, a - men,

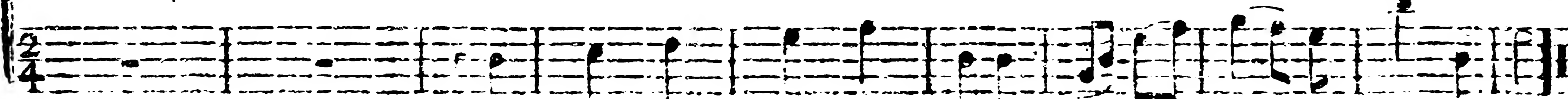
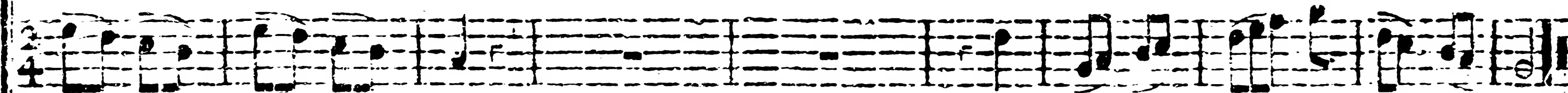




How pleasant 'tis to see, Kindred and friends agree, Each in their proper station move, And

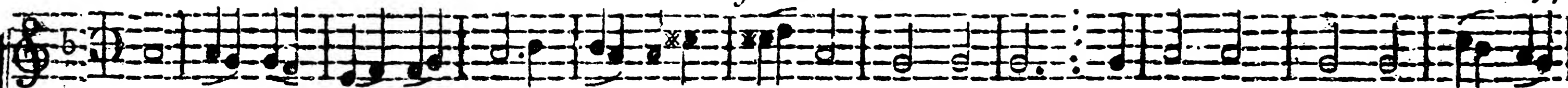


each fulfil their part, With sympathizing heart, In all the cares of life and love.

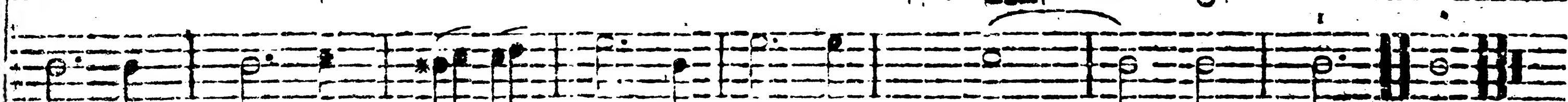
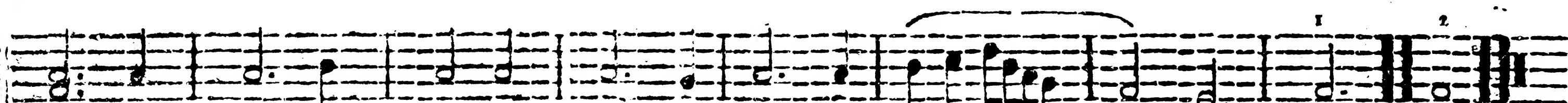


Waterford. S. M.

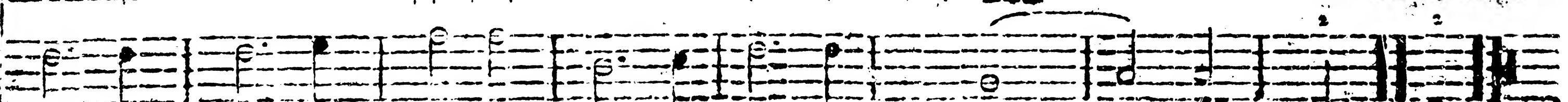
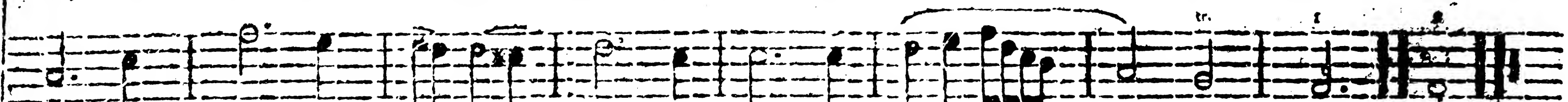
97



To bleſs thy choſen race, In mercy, In mercy Lord incline, And cauſe the brightneſs of thy



face, On all thy saints to shine, On all thy saints to shine.



N

And see how youthful

In - dul - gent God! with pity'ng eyes, The sons of men survey. And

And see how youthful sinners sport In

And see how youthful sinners sport, In a de-

sin - ners sport, And see how youthful sinners

see how youthful sinners sport, And see how youthful, &c. In a destructive way.

a destructive way, And see how youthful sinners sport,

destructive way, And see, &c.

Moderato.

Kingston. C. M.

99

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a time signature of 2/4. The second staff is an alto clef with a key signature of one flat and a time signature of 2/4. The third staff is a treble clef with a key signature of one flat and a time signature of 2/4. The fourth staff is a bass clef with a key signature of one flat and a time signature of 2/4. The lyrics are written below the second and third staves.

In - fi - nite grief I , a - mazing woe! Be - hold my bleeding Lord! Hell and the Jews con -

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one flat and a time signature of 2/4. The second staff is an alto clef with a key signature of one flat and a time signature of 2/4. The third staff is a treble clef with a key signature of one flat and a time signature of 2/4. The fourth staff is a bass clef with a key signature of one flat and a time signature of 2/4. The lyrics are written below the second and third staves.

spire his death, And use the Roman sword. Oh the sharp pangs of smarting pain, My dear re -

Kingston. Continued.

deemer bore, Wheu knotty whips, and, ragged thorns, His sacred body tore.

This musical score is for the hymn "Kingston. Continued." It consists of four staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff begins with a bass clef and a key signature of one sharp. The third and fourth staves continue the melody and harmony. The lyrics are written below the second staff: "deemer bore, Wheu knotty whips, and, ragged thorns, His sacred body tore." The music features various note values, including eighth and sixteenth notes, and rests. There are also some decorative flourishes and a final double bar line at the end of the fourth staff.

Newington. L. M.

How pleasant how di - vinely fair, O Lord of hosts, thy dwellings

This musical score is for the hymn "Newington. L. M." It consists of four staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff begins with a bass clef and a key signature of one sharp. The third and fourth staves continue the melody and harmony. The lyrics are written below the second staff: "How pleasant how di - vinely fair, O Lord of hosts, thy dwellings". The music features various note values, including eighth and sixteenth notes, and rests. There are also some decorative flourishes and a final double bar line at the end of the fourth staff.

Newington. Continued.

101

are! With long de - fire my spirit faints, To meet th'assemblies of thy faints.

Vermont. C. M.

I'm not aſham'd to own my Lord, Or to defend his cauſe; Maintain the honour of his name, The glory of his

Vermont. Continued.



cross. Jesus my God! I know his name, His name is all my trust; Nor will he put my soul to shame, Nor let my hope be lost.

Queensborough. L. M.



Join all the names of love and pow'r, Which ever men or angels bore; All are too mean to speak his worth, Or set Immanuel's glory forth.

Yarmouth. S. M.

103

Whole anger is so

My soul repeat his praise, Whole mercies are so great ;

Whole anger is so slow to

Whole anger is so slow to rise, So ready to a-

Whole anger is so slow to rise,

slow to rise, Whole anger is, &c.

rise, So ready to abate.

bate, Whole anger is so slow to rise.

Uxbridge. S. M.

And will the God of grace, Per - pet - ual silence keep? The God of justice

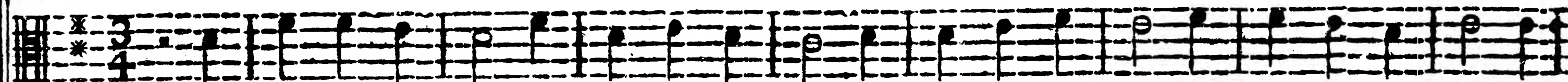
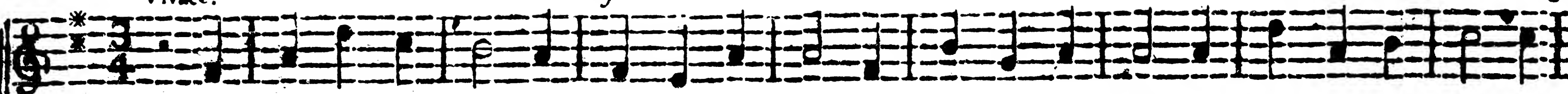
hold his peace, And let his vengeance sleep? And let his vengeance tr. sleep.

The musical score consists of four systems of staves. Each system has a vocal line (treble clef) and a piano accompaniment line (bass clef). The time signature is 3/2. The lyrics are written below the vocal line. The first system ends with a double bar line. The second system ends with a double bar line. The third system ends with a double bar line. The fourth system ends with a double bar line.

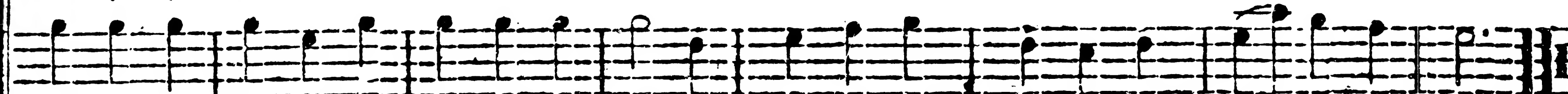
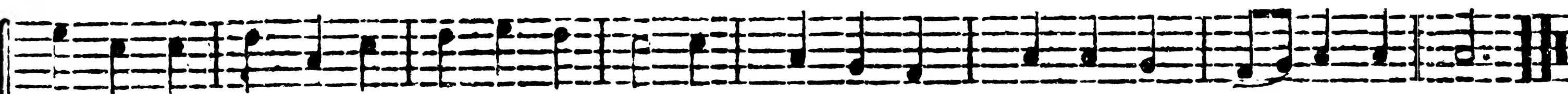
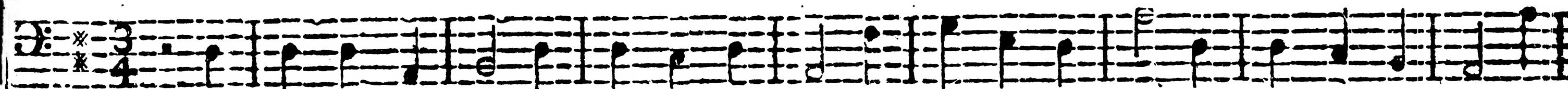
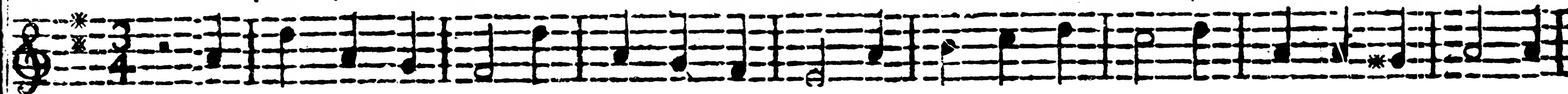
Vivace.

Asburnham. P. M.

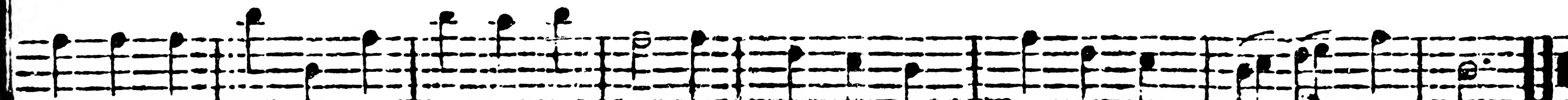
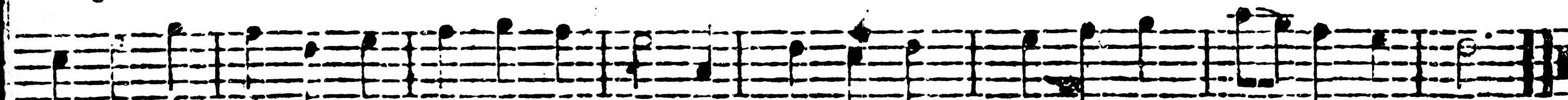
105

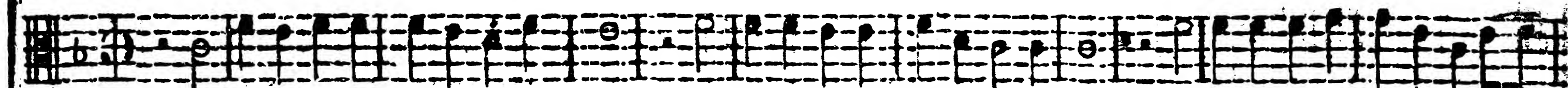
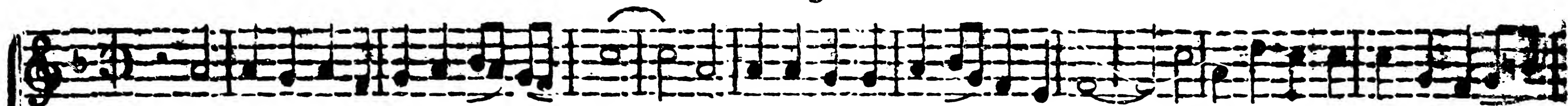


O praise ye the Lord, Prepare your glad voice, His praise in the great As - sem - bly to sing; In

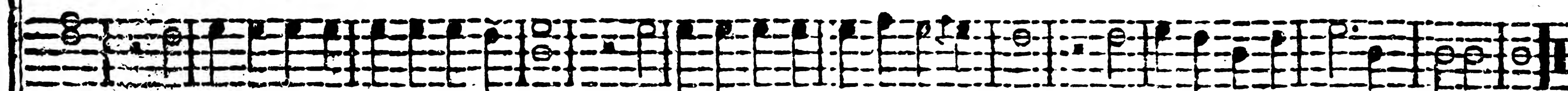
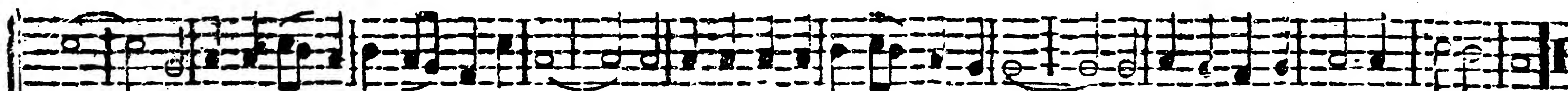
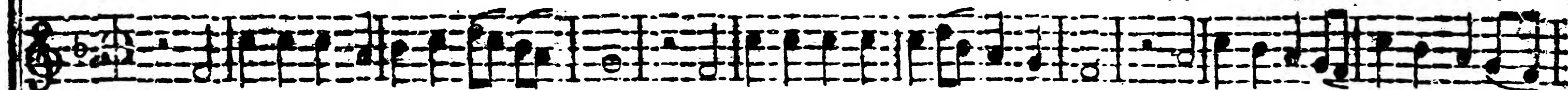


our great Cre - a - tor Let Israel rejoice, And children of Zion Be glad in their King.

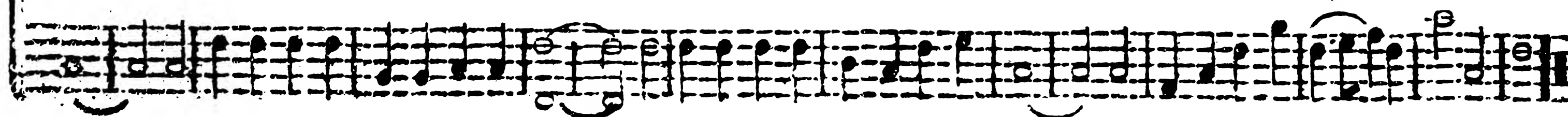
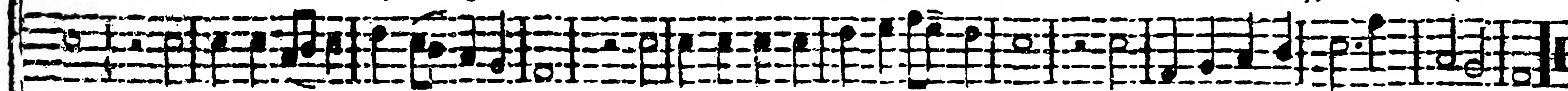


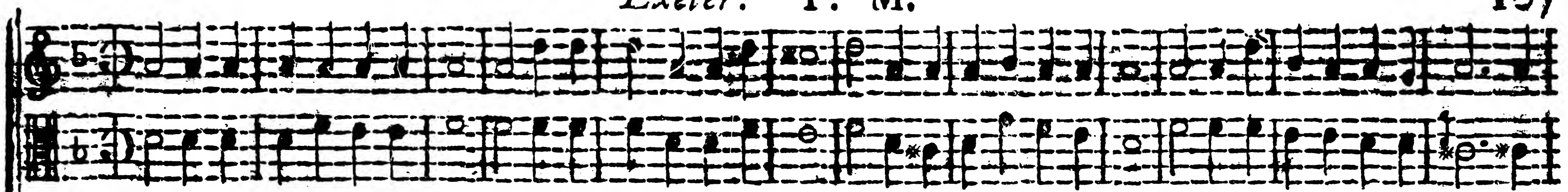


Not to our names, thou only just and true, Not to our worthless names is glory due: Thy pow'r and grace, thy truth and justice

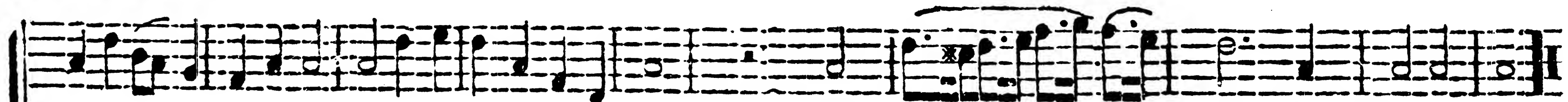


claim, Immortal honors to thy sov'reign name. Shine thro' the earth from heav'n thy blest abode, Nor let the heathen say, and where's your God?

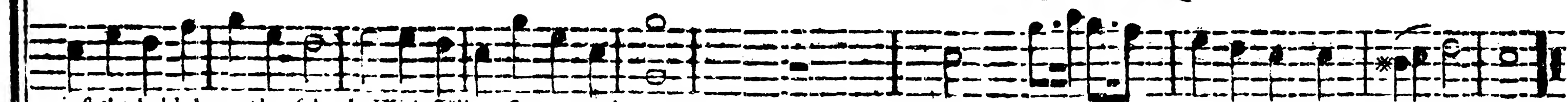




Think, mighty God, on feeble man, How few his hours ! how short his span ! Short from the cradle to the grave ! Who can secure his vital breath A-

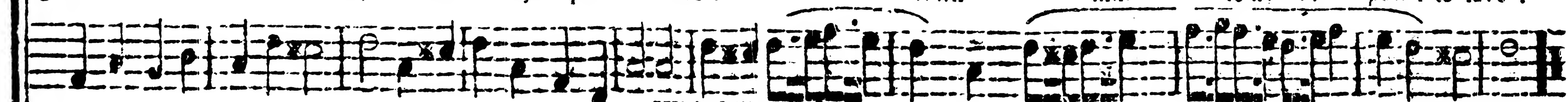


With skill to fly or pow'r

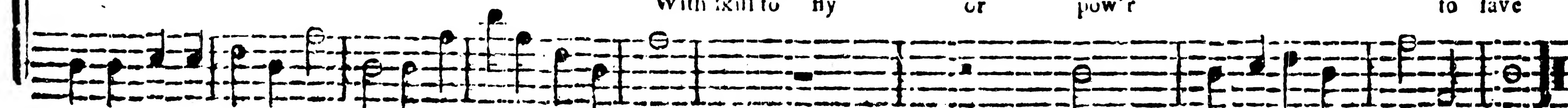


gainst the bold demands of death, With skill to fly or pow'r to save ?

With skill to fly or pow'r to save ?



With skill to fly or pow'r to save



With skill to fly or pow'r, &c.

Tunbridge. C. M.

Moderato.

Our Gas a - las! how strong they be! And like a rag - ing flood, They

The first system of the musical score for 'Tunbridge' consists of three staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. It contains the melody for the first line of the song. The middle staff is also in treble clef with the same key signature and time signature, providing a harmonic accompaniment. The bottom staff is in bass clef with the same key signature and time signature, providing a further harmonic layer. The lyrics 'Our Gas a - las! how strong they be! And like a rag - ing flood, They' are written below the top staff, aligned with the notes.

Forte.

break our duty, Lord, to thee, And force us far from God. The waves of trouble how they

The second system of the musical score continues the piece. It also consists of three staves in the same key signature and time signature. The melody continues on the top staff, with the lyrics 'break our duty, Lord, to thee, And force us far from God. The waves of trouble how they' written below it. The accompaniment continues on the middle and bottom staves. The system concludes with a double bar line and repeat signs.

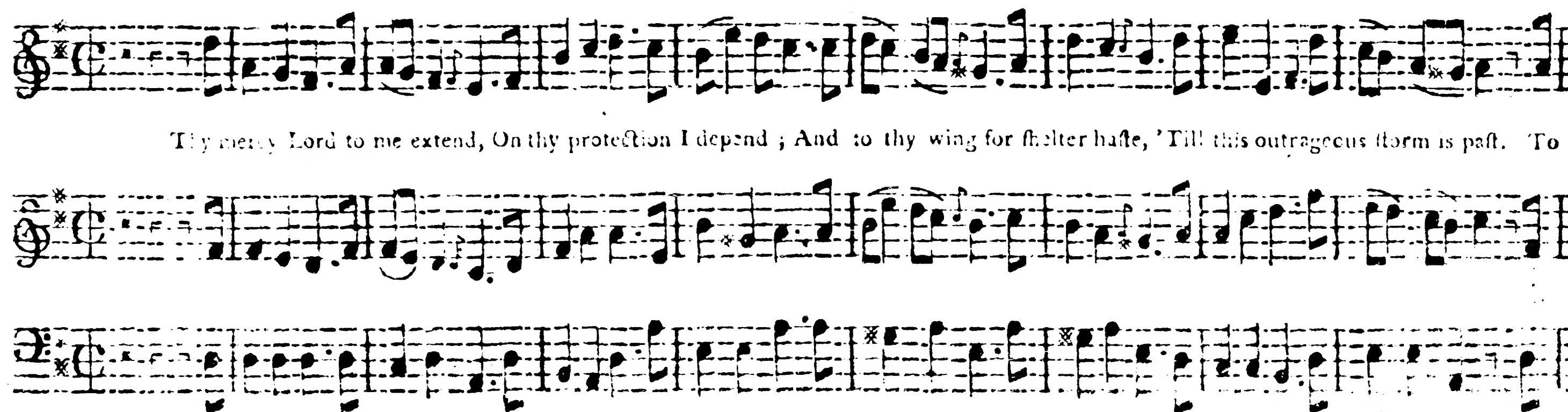
Pia. Tunbridge. Continued.

109



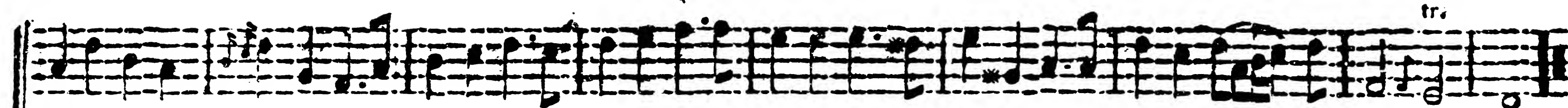
roll ! How loud the tempest roars ! But death shall land each wea - ry soul, Safe on the heav'nly shores.

Oxford. L. M.

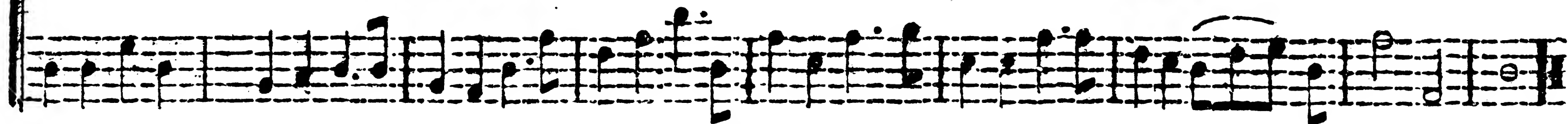
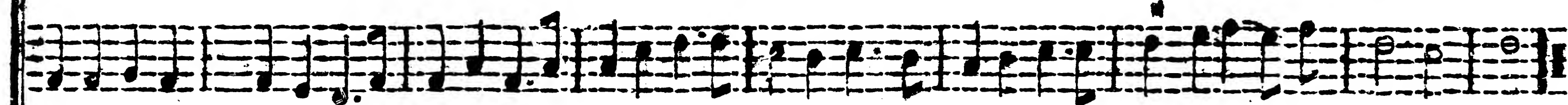


Thy mercy Lord to me extend, On thy protection I depend ; And to thy wing for shelter haste, 'Till this outrageous storm is past. To

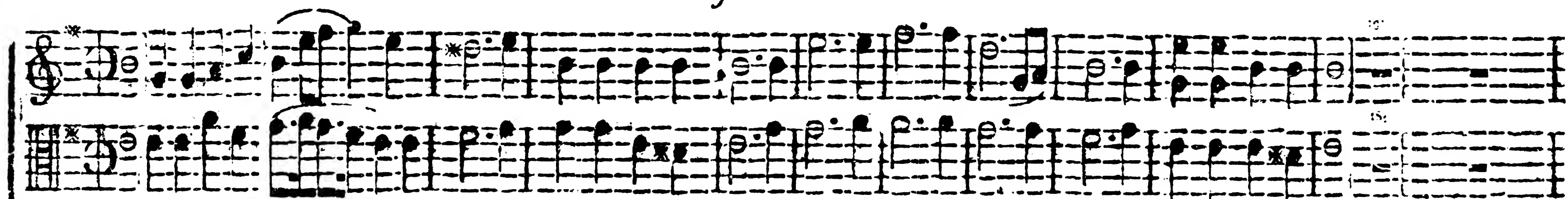
Oxford. Continued.



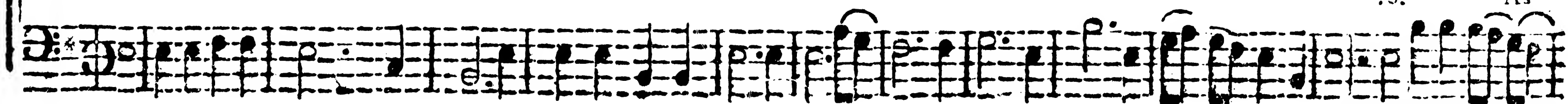
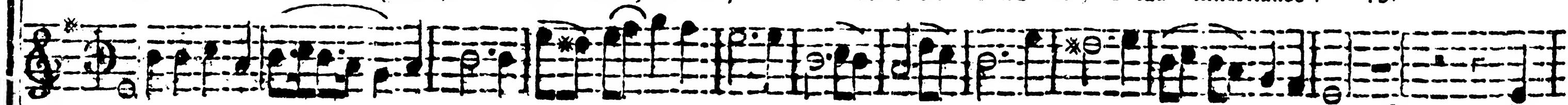
thy tribunal Lord I fly, Thou Sov'reign Judge and God most high, Who wor'st hast for me begun, And wilt not leave thy work undone.



Leicester. C. M.



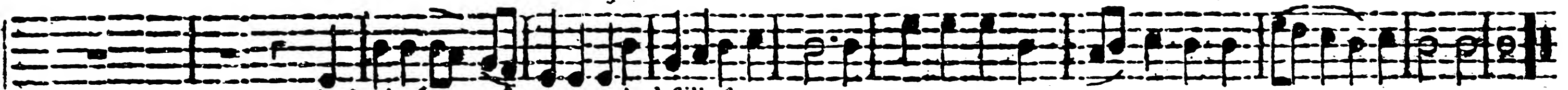
Not from the dust affliction grows, Nor troubles rise by chance; Yet we are born to cares and woes, A sad inheritance!



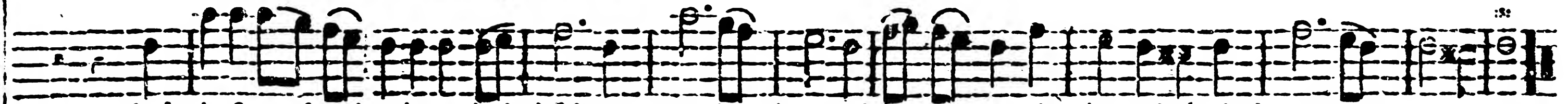
As sparks fly out from

Leicester. Continued.

III



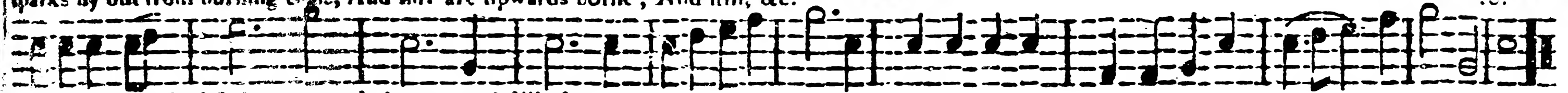
As sparks fly out, &c. And still, &c.



As sparks fly out from burning coals, And still are upwards borne; So grief is rooted in our souls, And man grows up to mourn.

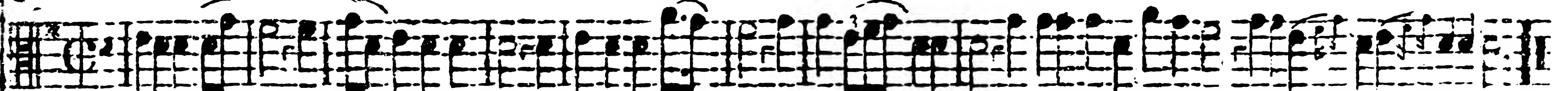
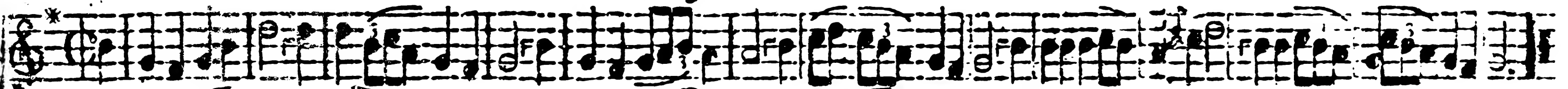


sparks fly out from burning coals, And still are upwards borne; And still, &c.

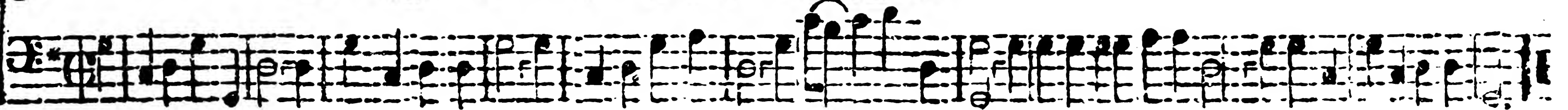
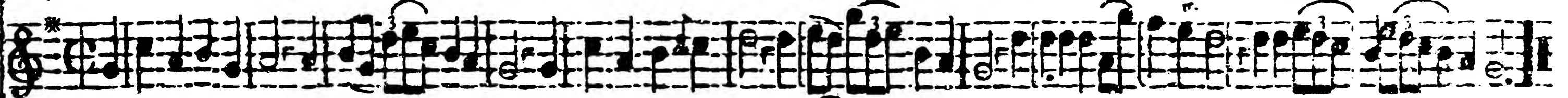


burning coals, And still are upwards borne, And still, &c.

Ashby. P. M.



To spend one sacred day, Where God & saints abide, Affords diviner joy, Than thousand days hence; Where God resorts, I love it more, To keep the door, than shine in courts.



I N D E X.

N. B. *b* denotes the minor, and * the major Key.

<i>b</i> ARUNDEL,	P. M.	86	<i>b</i> Hadley,	P. M.	79	* Reading,	L. M.	43
* Ashburnham,	P. M.	105	* Harlem,	L. M.	63	* Rowley,	L. M.	56
* Aflaby,	P. M.	111	* Hillsborough,	C. M.	24	<i>b</i> Salem,	S. M.	48
<i>b</i> Bedford,	L. M.	40	* Invitation,	L. M.	29	* Severn,	S. M.	71
* Bennington,	L. M.	23	* Ipswich,	S. M.	31	* Stamford,	P. M.	58
* Berkley,	C. M.	20	* Judgment,	P. M.	59	* Stockholm,	.	57
* Beverly,	L. M.	37	<i>b</i> Kingston,	C. M.	99	* Stoneham,	L. M.	34
* Boxford,	L. M.	46	<i>b</i> Leicester,	C. M.	110	* Topsfield,	C. M.	5
<i>b</i> Bradford,	C. M.	19	* London,	S. M.	85	<i>b</i> Tunbridge,	C. M.	108
* California,	L. M.	21	* Malden,	C. M.	60	<i>b</i> Uxbridge,	S. M.	104
* Charlestown,	L. M.	27	<i>b</i> Marblehead,	C. M.	98	* Vermont,	C. M.	101
* Chelsea,	P. M.	18	* Marietta,	P. M.	61	* Waterford,	S. M.	97
* Condescension,	P. M.	28	* Methuen,	C. M.	80	* Weathersfield,	P. M.	22
* Dartmouth,	P. M.	32	<i>b</i> Middletown,	S. M.	47	* Wenham,	L. M.	36
<i>b</i> Dover,	S. M.	35	* Milton,	P. M.	84	* Westfield,	C. M.	76
* Durham,	P. M.	96	* Monmouth,	P. M.	38	<i>b</i> Wilmington,	S. M.	37
<i>b</i> Edinburgh,	P. M.	87	* Newbern,	P. M.	107	<i>b</i> Woburn,	L. M.	33
<i>b</i> Evesham,	C. M.	55	* Newington,	L. M.	100	* Yarmouth,	S. M.	103
<i>b</i> Exeter,	P. M.	107	* Oakham,	C. M.	41	* Zealand,	C. M.	77
* Fairford,	P. M.	88	* Oxford,	L. M.	109			
* Georgia,	L. M.	78	* Pennsylvania,	L. M.	66			
* Gloucester,	L. M.	81	* Portland,	L. M.	45			
* Groton,	C. M.	75	* Portsmouth,	C. M.	41			
* Haddam,	C. M.	62	* Preston,	C. M.	17			
			* Queensborough,	L. M.	102			

	ANTHEMS.	
I heard a great voice,		82
O Come sing, &c.		49
O Lord thou art, &c.		89

ERRATA.—Page 9, 2d. line for *two* read *too*. Page 13, 11th. line from bottom, for C, read G. Page 26, 1st. slur in the second tenor staff should include the first note in the next bar.—ibid. 2d. tenor staff, last note but three should be a crotchet.—Page 27, 1st. treble staff, instead of the character of the *second mode of common time*, insert the *C clef*.—Page 31, 1st. note in the bass should be a *semibreve*.—Page 42, bass, after the double bar erase the first point of addition.—Page 69, first bass staff, the last note but five should be on E.—Page 76, 2d. tenor staff, insert a point of addition after the first crotchet on D.—Page 95, 2d. brace, erase the third bar in each part.